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VOCAL SCORE

OF

THE

YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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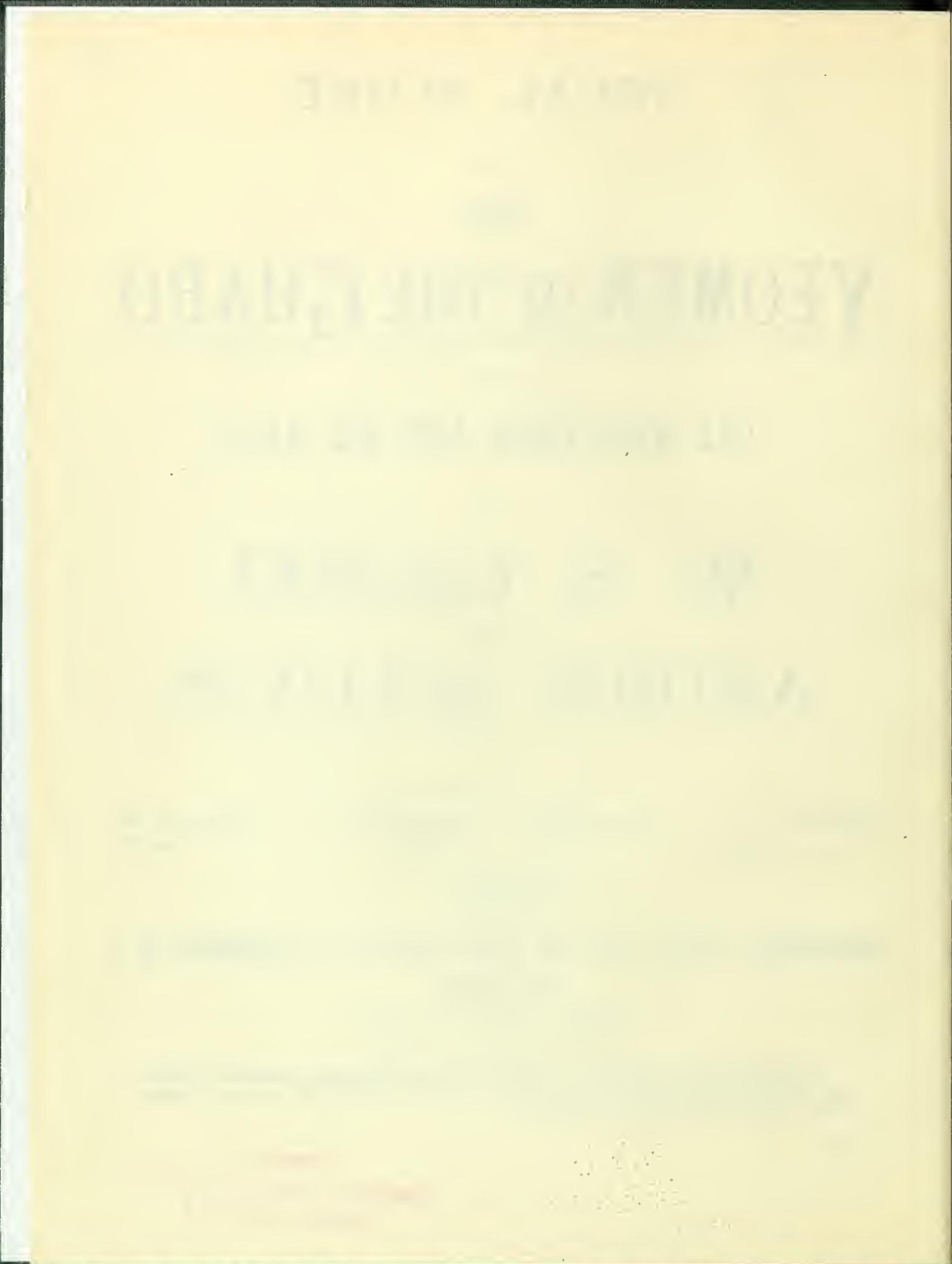
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THE YEOMEN OF THE GUARD;
OR,
THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERVILL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Tailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND "

FIRST CITIZEN

SECOND ,.

ELsie MAYE

PHŒBE MERYLL (*Sergeant Meryll's* A.

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

6-11

Chorus of Peacock or the Guard, Gentlemen, Officers, &c.

SCENE Tower Green.

Date.—16th Century.

THE YEOMEN OF THE GUARD

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The Yeomen of the Guard; or, THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Allegro brillante e maestoso.

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Clar.

Viol. & Fag.

Ob.

Viol.

p

Ob.

p

F1.

The musical score consists of six staves of music. The top staff is for Clarinet (Clar.), followed by Violin and Bassoon (Viol. & Fag.). The third staff is for Oboe (Ob.) and Violin (Viol.). The fourth staff is for Double Bass (Bassoon). The fifth staff is for Oboe (Ob.). The bottom staff is for Flute (F1.). The music includes various dynamics like *p* (piano) and *f* (forte), and measures with different time signatures and key changes.

Viol.

Brass.

Viol.

cresc. >

ff TUTTI.

Rwd. *

4

Piano.

Strings.
pp

Clar.

Ob.

F1. & Ob.

18577

cresc.

cresc.

Viol. *f* *marcato*

clar. *p*

6

Viol. Ob.

 Clar. Viol.
sempre dim. pp * Pa. * Pa. * Pa. * Pa. *

Pa. * Pa. pp * Pa. pp * Pa. pp * Pa. pp *

Pa. * Pa. pp * Pa. pp * Pa. pp *

Pa. * Pa. pp * Pa. pp *

Ob. & Clar. Trombe. Fl. & Ob.

Wood wind.

p Strings

cresc.

cresc.

p

cresc.

p Cor.

p

Reed.

Reed.

Reed.

Reed.

Tromba. *cresc. molto*

TUTTI.

cresc. molto *ff*

con fuoco

sempre con fuoco

con fuoco

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. The music consists of several measures of eighth-note patterns, followed by a measure of sixteenth-note patterns, and then a measure of eighth-note patterns again. Various dynamics and performance instructions are included, such as 'v' (volume), '*' (repetition mark), 'ff' (fortissimo), 'p' (pianissimo), and 'rit.' (ritardando). The page is numbered '10' at the bottom right.

Act I.

Nº 1.

INTRODUCTION & SONG.—(Phœbe.)

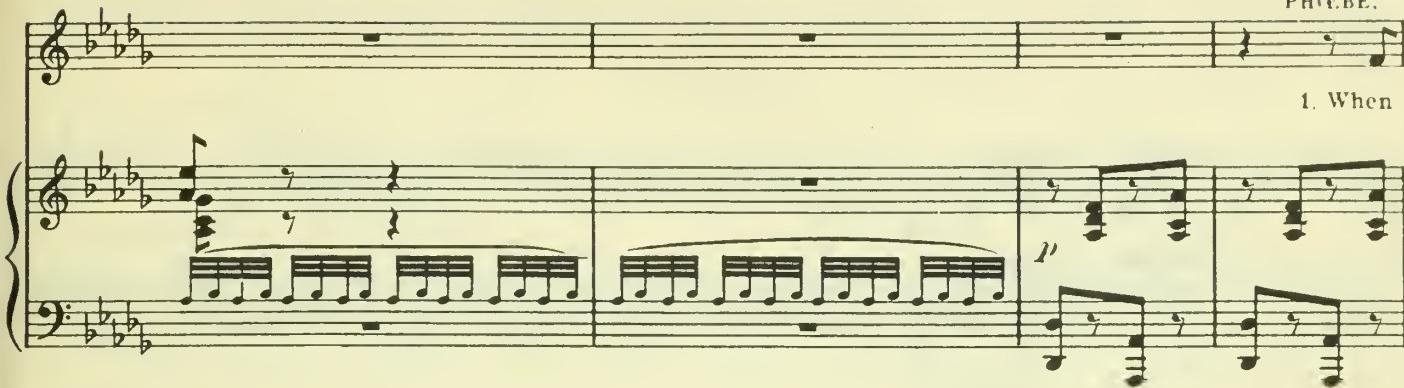
Allegretto non troppo.

PIANO.

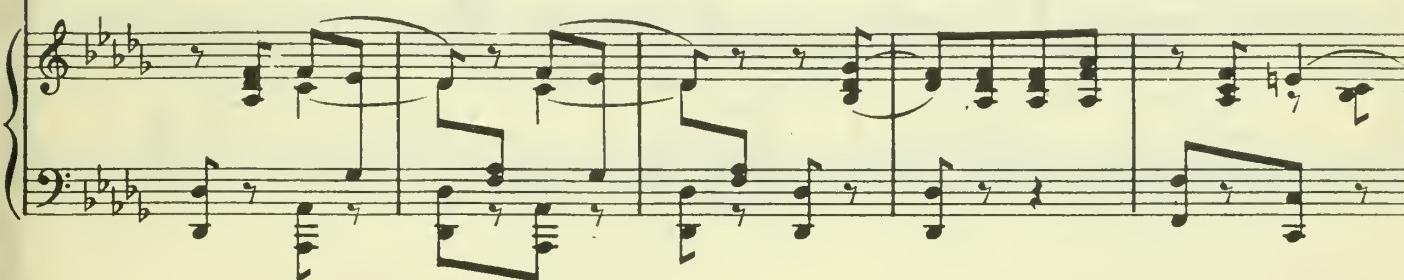
The musical score consists of five staves of piano music. The first three staves are primarily harmonic, showing a sequence of chords in both treble and bass clefs. The fourth staff introduces a melodic line in the treble clef, accompanied by harmonic support. The fifth staff returns to a harmonic pattern. The music is set in 2/4 time and uses a key signature of four flats. Various dynamics like *f*, *p*, and *ff* are indicated throughout the score.

PHOEBE.

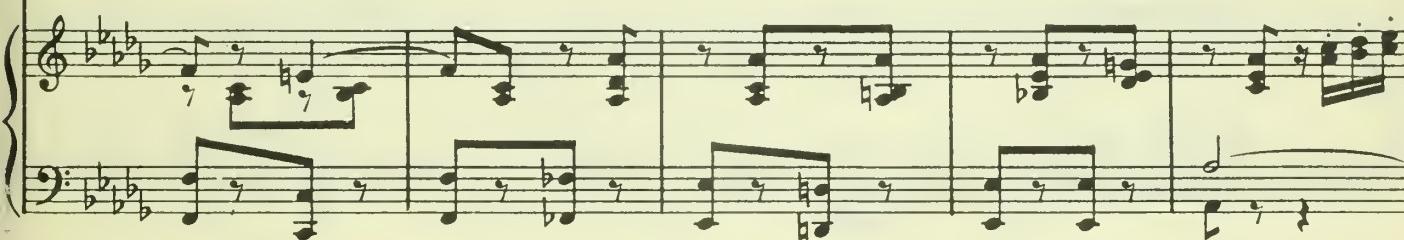
1. When



maid_en loves, she sits and sighs, She wanders to and fro; Un - bid-den tear - drops



fill her eyes, And to all ques-tions she re-plies, With a sad "heigh - ho!"



meno mosso

'Tis but a lit-tle word— "heigh - ho!"



a tempo

So soft,'tis scarcely heard- "heigh-ho!" An i dle breath- Yet

life and death May hang up on a maid's "heigh - ho!"

C

An i dle breath- Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maid'en loves, she mopes a - part, As owl mopes on a

p

tree; Although she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah me!"

meno mosso

'Tis but a fool-ish sigh— "Ah me!". Born but to droop and die— "Ah me!"

a tempo

Yet all the sense Of eloquence Lies hid-den in a maid's "Ah
me!"

Yet all the sense Of eloquence Lies hid-den

in a maid's. "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of eloquence Lies hid-den in a maid's "Ah
me!"

me!"

N^o. 2. DOUBLE CHORUS.—(People and Yeomen, with Solo 2nd Yeoman)

Allegro vivace.

PIANO.

The musical score consists of six staves of music. The top two staves are for the piano, marked 'f' (fortissimo). The third staff is for the 'PEOPLE' (marked 'f staccato'), the fourth staff is for the 'YEOMEN' (marked 'f staccato'), and the bottom two staves are for the 'SOLO 2nd YEOMAN'. The vocal parts have lyrics written below them. The piano accompaniment features eighth-note patterns and sixteenth-note chords. The vocal parts sing in unison, with the solo part providing a melodic line. The music is in common time, with a key signature of one sharp (F#).

PEOPLE, *f staccato*

Tow - er war - ders,
f staccato

Tow - er war - ders,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger
Foe - men scan - ing, In their by - gone days of dar - ing! Ne'er a stran - ger

There to dan - ger- Each was o'er the world a ran - ger: To the sto - ry
There to dan - ger- Each was o'er the world a ran - ger: To the sto - ry

Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!
Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

YEOMEN.
TENORS.

In the au - tumn of our life, Here at rest in am - ple

BASSES.

In the au - tumn of our life, Here at rest in am - ple

clover, We rejoice in tell-ing o-ver Our im-pet-uous May and June.

clover, We rejoice in tell-ing o-ver Our im-pet-uous May and June.

B
In the eve - ning of our day, With the sun of life de - clin-ing,

In the eve - ning of our day, With the sun of life de - clin-ing, We re -

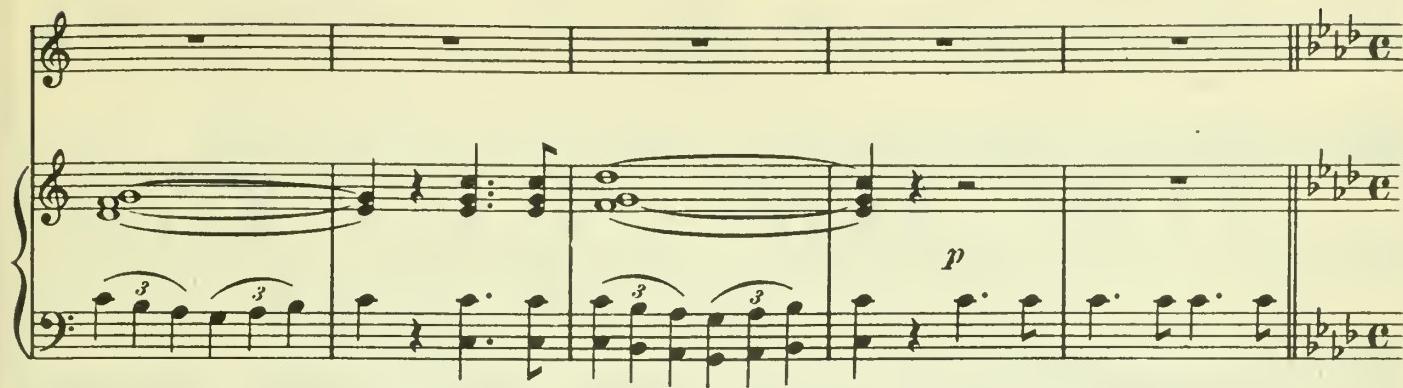
We re-call with out re-pi-nинг All—the heat of by-gone noon,
 call with out re-pi-nинг All the heat of by-gone noon,

We re-call with out re-pi-nинг, All—the heat, We re—
 We re-call with out re-pi-nинг, All—the heat, We re—

un poco rall.

—call, —call All—the heat of by-gone noon.
un poco rall.
 —call, —call All—of by-gone noon.

a tempo f

C SOLO. 2nd YEOMAN.

This the au - tumn of our life,— This the eve - ning

p

of — our day; Wea - ry we— of - bat - tle strife,—

Wea - ry— we— of— mor - - - - tal fray. But our



year is not so spent, And our days are not so fa - ded,

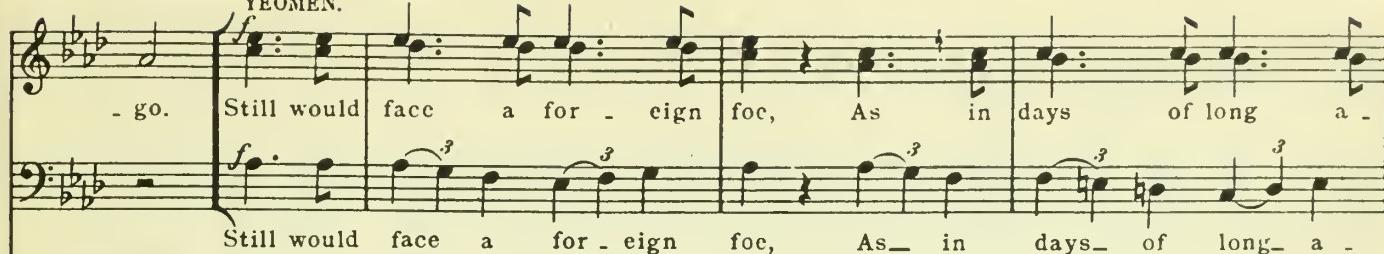
But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still woud

face a for - eign foe, As in days of long a - go, As in

days of long a - go, As in days of long a -

YEOMEN.

*f a tempo*

PEOPLE.



- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.
TENORS, *sost.*

This the au - tumn of our life,

BASSES, *sost.*

This the au - tumn of our life,

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

This the eve - ning of our day,

This the eve - ning of our day,

Ne'er a stranger There to dan - ger— Each was o'er the world a ran - ger:
 Ne'er a stranger There to dan - ger— Each was o'er the world a ran - ger:

Wea - ry we — of bat - tle strife —
 Wea - ry we — of bat - tle strife —

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -
 To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry — we — of — mor — tal
 Wea - ry — we — of — mor — tal

C

-to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -
-to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

fray. This the au - - - tumn of our life, This the eve - ning of our

fray. This the au - tumn of our life, This the eve - ning of our

-to - ry! Each a bold con - tri - bu - to - ry!

-to - ry! Each a bold con - tri - bu - to - ry!

This the eve - ning of our day.

day, This the eve - ning of our day.

N^o 3.

SONG with CHORUS.—(Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gallant Norman foes Made our mer-ry land their own, And the
2. With - in its wall of rock The flower of the brave Have

Saxons from the Conqueror were fly - ing, At his bid ding it a - rose, In its
perished with a con - stancy un - sha - ken. From the dungeon to the block, From the

pan - o-ply of stone, A sen - ti-nel un - liv - ing and un - dy - ing. In -
scaf-fold to the grave, Is a jour - ney ma - ny gal - lant hearts have ta - ken. And the

sensi - ble, I trow, As a sen - ti.nel should be, Tho' a queen to save her head should come a -
 wicked flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le - gend on its brow That is e - loquent to me, And it
 beau - ty; But the grim old for - ta.lice Takes lit - tle heed of aught That

tells of du - ty— done — and du - ty do - - - ing,
 comes not in the — mea - sure of its du - - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its
 gold - en hoard I keep- my— si - lent_ watch and ward!"
 TENORS & BASSES. *p*
 The
 O'er Lon-don town and all its hoard,
 screw may twist and the rack may turn, And men may bleed and
cresc.

p

cresc.

O'er Londontown and all its hoard
 men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!
 keep my si - - lent watch and ward!

si - - silent - watch - and ward!

watch and ward!

rall.

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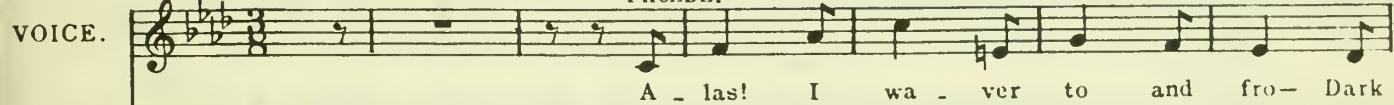
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N^o 4.

TRIO.—(Phœbe, Leonard and Meryll.)

Allegretto un poco agitato.

PHŒBE.



LEONARD.



MERYLL.



LEONARD.

The scheme is rash and well— may fail; But ours are not the



hearts— that quail— The hands that shrink— the cheeks that pale In hours—

cresc.

No, ours are not the hearts that

— of need! No, ours are not the hearts that

No, ours are not the hearts that

*

quail, The hands— that shrink, the cheeks— that pale, The hands that

quail, The hands that shrink, the cheeks that pale, The hands that

quail, The hands that shrink, the cheeks that pale,— that

cresc.

shrink,— the cheeks that pale In hours ____ of need!

shrink,— the cheeks that pale In hours ____ of need!

pale,— the cheeks that pale In hours ____ of need!

MERYLL.

The

air I breathe to him I owe: My life is his— I count it naught!

*dim.**Rw** *Rw*

*

Rw

PHŒBE.



That life is his— so count it naught!

LEONARD.

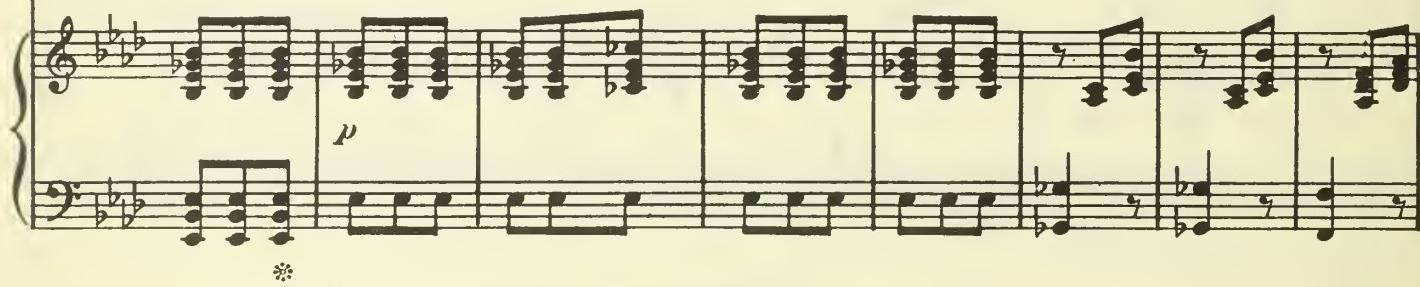


That life is his— so count it naught!

MERYLL.



And shall I reck - on risks I

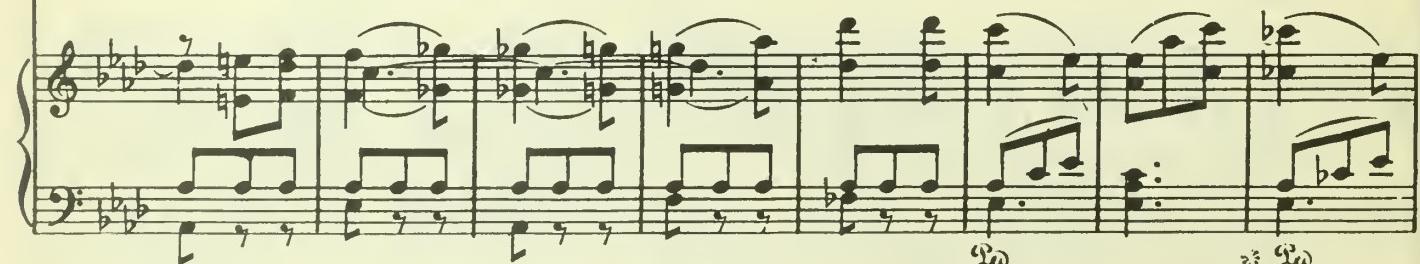


run When ser - vi - ces arc to be done To save the life of



such_ an one?

Un - wor - thy thought! — Un - wor -



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33

PHOEBE & LEONARD.

D

And shall we reck - on risks we run - To save

- thy thought!

* *Rw.*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought!

Un - wor - thy thought! _____

Un - wor - thy thought! _____

E

PHOEBE.

We may suc - ceed— who can fore - tell? May heaven help our hope—
LEONARD.

We may suc - ceed— who can fore - tell? May heaven help our hope—
MERYLL.

We may suc - ceed— who can fore - tell? May heaven help our hope—

May heaven — help — our hope—
May heaven — help — our hope—
May heaven — help — our hope—

8

fare — well!
fare — well!
fare — well!

* ♫. * ♫.

May _____ heaven _____
 May _____ heaven _____
 May heaven _____ help our hope=

dim.
* $\frac{2}{4}$

help _____ our hope- fare - well!
 help _____ our hope- fare - well!
 help _____ our hope- fare - well!

p

*

N^o 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE. PIANO.

1. Is life a
boon? If so, it must be - fal That Death, wher'e'er he
call, Must call too soon. Though four - score years he
give, Yet one would pray to live— An - o - ther moon! What

* * *

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kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit.

a tempo

in Ju - ly? I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per chance, in

p

June!

f

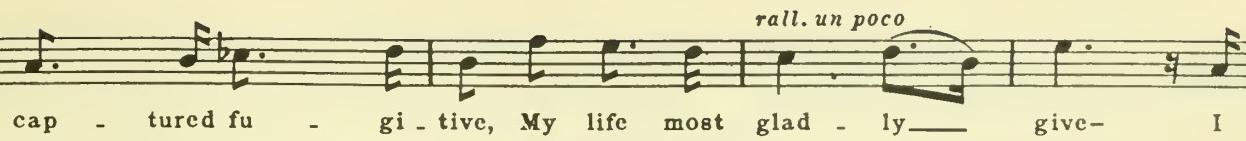
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2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done — with it;

Soon as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

*colla voce**colla voce*

Nº 6.

CHORUS.—(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO.

1st & 2nd SOPRANOS.

A Here's a man of jol - li - ty,

TENORS & BASSES.

Here's a man of jol - li - ty,

Jibe, joke, jol - li - fy!

Give us of your qual - i - ty,

Give us of your qual - i - ty,

Jibe, joke, jol - li - fy!

f

unis.

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-
ver run-neth ra-pid-ly,

unis.

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-
ver run-neth ra-pid-ly,

In-to it we-fling Bird who does-n't sing! Give us an ex-per-i-ment

In-to it we-fling Bird who does-n't sing! Give us an ex-per-i-ment

In the art of mer-ri-ment; In-to it we-throw Cock who does-n't crow.

In the art of mer-ri-ment; In-to it we-throw Cock who does-n't crow.

B Banish your ti_mid_i_ty, And with all ra_pid_i_ty

Banish your ti_mid_i_ty, And with all ra_pid_i_ty
Give us quip and quid_di_ty-

unis.

unis.

Give us quip and quid_di_ty-

Wil_ly-ni_l_ly, O! Riv_er none can mol_li_fy;— In_to it we throw
Wil_ly-ni_l_ly, O! Riv_er none can mol_li_fy;— In_to it we throw

Fool who does_n't fol_li_fy, Cock who does_n't crow! Ban-ish your ti_mid_i_ty,
Fool who does_n't fol_li_fy, Cock who does_n't crow! Ban-ish your ti_mid_i_ty,

And with all ra.pid.i ty Give us quip and quid.di.ty- Wil.ly-nil.ly, O!

And with all ra.pid.i ty Give us quip and quid.di.ty- Wil.ly-nil.ly, O!

Dialogue through.

N^o 7.

DUET.—(Elsie and Point.)

Allegro con brio.

PIANO.

POINT.

I have a song to sing, O! —

ELsie.

Sing me your song, O! —

POINT.

It is sung to the moon By a love-lorn loon, Who

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

ELsie.

la - dye!

2. I have a song to sing, O!

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack-a - day - dee! He

*

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

POINT.

ELsie.

POINT.

3. I have a song to sing, O! Sing me your song! O! _____ It is

sung to the knell Of a church-yard - bell, And a dole - ful dirge ding dong, O! It's a

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the
 Ped. * Ped. * Ped. * Ped. *

hum - ble mer-ry-maid, peer - ly proud, Who lov'd a lord, and who laugh'd a - loud At the
 Ped. * Ped. * Ped. * Ped. *

moan of the mer-ry-man, mop - ing mum, Whose soul was sad, and whose glance was glum, Who
 Ped. * Ped. * Ped. * Ped. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la - dyel Heigh - dy!
 Ped. * Ped. * Ped. * Ped.

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

*

* *Led.* * *Led.* *

sighed for the love of a la - dye

ELSIE.

4. I have a song to sing, O!

POINT.

Sing me your song O! _____

ELSIE.

It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay, Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble
 * Ped. * Ped. * Ped. * Ped. *

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with
 Ped. * Ped. * Ped. * Ped. *

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose
 Ped. * Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye!
 Ped. * Ped. * Ped. * Ped. *

BOTH

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

2nd SOPRANOS

cresc.

TENORS & BASSES

cresc.

Oo

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

Ped.

*

Ped.

*

cresc.

Mis - e - ry me, lack-a - day-dee! His pains were o'er, and he sighed no more, For he

cresc.

Mis - e - ry me, lack-a - day-dee! His pains were o'er, and he sighed no more, For he

cresc.

8 8 8 8

cresc.

lived in the love of a la - dy! —

lived in the love of a la - dy! —

ff

N^o 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

VOICE. LIEUTENANT.

PIANO.

How say you, maid - den,

will you wed A man a bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets tell, Most bride - grooms, ere they

ELSIE.

mar - ry, lose Both head and heart as well! A

strange pro - po - sal you re - veal, It al-most makes my sen - ses

reel. A - last I'm ve - ry poor in - deed, And

such a sum I sorc - ly need. My. mo-ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

POINT.

thing! Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

love-ly bride that is to be, To mar - ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earn'd grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

E
waive! Yes, ob - jec - tion I will waive!

ELSIE.
POINT.
LIEUT.

Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our
Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our
Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

cresc.

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

cresc.

- to you! Oh, temp - ta - tion,
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

temp -

Oh.

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

ta-tion, Oh, temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

ta-tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

L

R

*

**

Oh, temp - ta - tion
 heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!
 Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Più lento

Temp - ta - tion, oh, temp - ta - tion!
 Temp - ta - tion, oh, temp - ta - tion!
 Temp - ta - tion, oh, temp - ta - tion!

Più lento

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Nº 9.

RECIT & SONG.- (Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For lowly
folk And men of rank. I ply my

craft And know no fear, But aim my shaft At prince or

peer. At peer or prince - at prince or peer, I

aim my shaft and know no fear! rall.

Allegretto non troppo vivace.

1. I've wisdom from the East and from the West, That's
set a braggart quailing with a quip, The

p
subject to no academic rule; You may find it in the jeering of a
up-start I can with'er with a whim, He may wear a merry laugh up-on his

jest, Or dis - til it from the fol - ly of a fool. I can
lip, But his laugh - ter has an ec - ho that is grim! When they're

Nº 10.

RECIT. and SONG.- (Elsie.)

Moderato.

VOICE. RECIT.

PIANO.

'Tis

a tempo

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all the glad - ness That lov - ers - hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

A bridegroom all un-known, save in this wise, To-day he dies! To-day, alas, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

III fit a bride, — No sad - der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

lose The ve - ry rose of youth, The flow'r of

life, To be, in hon - est truth, A wed - ded wife,

No mat - ter whose! No mat - ter whose!

Ah me, what pro - fit we, O maids that sigh, — Though

Pd. * *Pd.* * *Pd.* * *Pd.* * *Pd.* * *Pd.* *

poco rall.

gold, — tho' gold should live, If wed - ded love — must

cresc. *colla roce* *f* *mp*

Pd. * *d.*

die?

a tempo *f* *p*

Pd. *

Ere half an hour has rung, A wi - dow II —

Pd. *

Ah heaven, he is too young, Too brave to die! Ah

me! Ah me! Yet

wives there be So wea _ ry worn, I trow, That they would scarce complain,

So that they could In half an hour at-tain To wi - dow-hood,

No mat - ter how! No matter

how! o wea - ry wives, Who

wi - dow-hood would win, Re - joice

poco rall.

re - joyce, - that ye have time To wea - ry in!

colla roce f mp p

O wea - ry

wives, — Who wi - dow-hood would win, Re - joice,

cresc.

Ossia. - joice, O wed - ry, wea - ry wives, re -
re - joice, re - joice, O wea - ry, wea - ry wives, re -

brill.

sf

- joice!

ff

NO 11.

SONG.—(Phœbe.)

Allegro grazioso.

VOICE.

PIANO.

Were I thy bride, Then

all the world beside Were not too wide To hold my wealth of love— Were

I thy bride! Up on thy breast My

loving head would rest, As on her nest The tender tur-tle dove— Were

I thy bride! This heart of mine Would

Po *

be one heart with thine, And in that shrine Our hap - pi - ness would dwell - Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re - bel - Were

I thy bride! The sil - v'ry flute, The
 me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo — Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo — cresc.

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -
pianissimo
 * * *

by Such as I'd sing to thee, Were I thy
 * * *

bride! A fea - ther's press Were
 * * *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm
 * * *

not thy bride!
 * *

Allegro maestoso.

PIANO.

tr

ff

brillante.

ff

TENORS.unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in
 CHORUS OF YEOMEN. or - ders? Thy
 BASSES.unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or - ders? Thy

son, whose deeds of der-ring-do Are e - choed all the coun-try through, Has come to join the Tow - er

son, whose deeds of der-ring-do Are e - choed all the coun-try through, Has come to join the Tow - er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

B

MERYLL.

Ye Tow - er War - ders, nursed in war's a-larms,

Suck-led on gun - pow-der and wean'd on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

f TENORS.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

f BASSES.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

time of pe - rill Man of pow - er, Knight-hood's flow - er,

time of pe - ril! Man of pow - er, Knight-hood's flow - er,

Wel-come to the grim old Tower:
To the
Wel-come to the grim old Tower:
To the

wel - come
Tow - er, wel - come thou!
Tow - er, wel - come thou!

FAIRFAX.

D
For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - der -
p

- a - tion: The tales that of my prow - ess are nar - ra - ted Have been pro - di - gious - ly ex-ag-ger -
g:

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

'Tis

BASSES.

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True
 ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

The musical score consists of six staves. The top staff is for 'FAIRFAX.' (Soprano), followed by 'TENORS.' (Alto), and 'BASSES.' (Bass). Below these are three staves for the piano/organ, showing harmonic progression and rhythmic patterns. The vocal parts sing in unison or harmonies. The piano part features eighth-note patterns and dynamic markings like 'p' (piano) and 'rall.' (rallentando).

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standardlost in last cam-

paign, Res-cue it at dead-ly pe - ril- Bear it safe - ly back a-gain?

Leonard

Leonard

Mer-yll, at his pe - ril, Bore it safe-ly back a - gain!

2nd YEOMAN. Didst thou not, when pri - soner

Mer-yll, at his pe - ril, Bore it safe-ly back a - gain!

ta - ken, And debarr'd from all es - cape, Face, with gal - lant heart un - sha - ken, Death in

most ap - pall-ing shape?

CHORUS OF MEN.

Leo-nard Mer-yll faced his pe-ri-l, Death in most ap-pall-ing
Leo-nard Mer-yll faced his pe-ri-l, Death in most ap-pall-ing

FAIRFAX.

Truly I was to be pit-i-ied, Hav-ing but an hour to live,

shape!

shape!

I re - luc - tant - ly sub - mit - ted, I had no al - ter - na -

rall.

- tive! Oh! the tales that are nar - ra - ted Of my deeds of der - ring -

do, Have been much ex - ag - er - a - ted, Ve - ry much ex - ag - er -

a - ted, Scarce a word of them is true! Scarce a word of - them is

true!

f TENORS.

They are not ex-ag-er-a-ted, Not at all ex-ag-er-a-ted, Could not be ex-ag-

f BASSES.

They are not ex-ag-er-a-ted, Not at all ex-ag-er-a-ted, Could not be ex-ag-

più f

FAIRFAX.

Scarce a word of them is true!

- a-ted, Ev'-ry word of them is true!

- a-ted, Ev'-ry word of them is true!

RECIT. PHOEBE.

Leonard!

*Allegro.**sempre f*

RECIT.

FAIRFAX.

I beg your par - don?

PHŒBE.

Don't you know me?

FAIRFAX. C

I'm lit.tle Phœ.be! Phœbe? Is this Phœbe? What, lit.tle

(Aside.)

Phœ - be? Who the deuce may she be?

WILFRED.

It can't be Phœ - be, sure - ly? Yes, 'tis Phœ - be -

Your sis - ter Phoe - bel Your own lit - tle

sis - ter!
CHORUS OF MEN.

Aye, he speaks the truth; 'Tis
Aye, he speaks the truth; 'Tis

PHOE BE.

Oh, my

FAIRFAX.

Sis - ter Phoe - bel

Phoe - bel

Phoe - bel

Rd.

Rd.

H

bro - ther!

So

Why, how you've grown! I did not re-cog-nize you!

sempre p

ma - ny years! Oh, my bro - ther!

Oh, my

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

f

The musical score consists of three staves of music. The top staff is for Soprano (C-clef), the middle for Alto (C-clef), and the bottom for Bass (F-clef). The piano accompaniment is indicated by a bass staff at the bottom. The music is in common time, with various dynamics like *p* (piano), *f* (forte), and *s* (sforzando). The vocal parts sing in unison or harmonization. The piano part features eighth-note patterns and sustained notes.

WILFRED.

Aye, hug him, girl! There are

Wilfred's musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various note values like eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). The lyrics "Aye, hug him, girl! There are" are written below the notes.

FAIRFAX.

three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

Fairfax's musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte). The lyrics "three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -" are written below the notes.

_self, for sooth? And who art thou thy - self?

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). The lyrics "...self, for sooth? And who art thou thy - self?" are written below the notes.

WILFRED.

Good sir, we are be - troth'd,

PHOEBE.

Or more or

Wilfred's musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). The lyrics "Good sir, we are be - troth'd," are written below the notes. Phoebe's musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). The lyrics "Or more or" are written below the notes.

WILFRED.

A musical score page featuring three staves. The top staff is for voice, starting with a treble clef and a key signature of one sharp. The middle staff is for piano, with a treble clef and a key signature of two sharps. The bottom staff is also for piano, with a bass clef and a key signature of one sharp. The vocal part begins with the word 'less-' followed by a melodic line. The piano accompaniment consists of sustained notes and chords. The lyrics 'But rather less than more.' appear in the middle of the page. The tempo is marked 'Moderato' at the end of the vocal line. The page number '10' is visible in the bottom right corner.

RECIT.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal parts sing "do commend thy sis-ter." and "Be to her An". The piano part features sustained notes and chords.

K *a tempo moderato*

A musical score for 'The Younger Son' by G. R. Studdert-Kennedy. The score consists of two staves of music in common time. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 'a tempo moderato'. The second staff begins with a bass clef, a key signature of one sharp, and a tempo marking of 'a tempo moderato'. The lyrics are written below the staves: 'Disposed to indiscriminate caress, Be thou at hand to take those favours from her.' The music features various note values including eighth and sixteenth notes, and rests.

Disposed to in-discrimin-ate ca - resse, Be thou at hand to take those favours from her.

CHORUS of MEN.

B6

CHORUS of MEN. Be

a tempo moderato

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PHOEBE. *tenderly.*

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

*p**Allegro non troppo.*

1st Verse WILFRED. To thy fra - ter - nal care — Thy sis - ter I com - mend; —
2nd Verse PHOEBE. a - mia - ble I've grown, — So in - no - cent as well, —

From ev - 'ry lurk - ing snare — Thy love - ly charge de - fend:
 That if I'm left a - lone — The con - sequen - ces fell No

And to a - chieve this end, Oh! grant, I — pray, this boon — Oh
 mor - tal can fore - tell, So grant, I — pray, this boon — Oh

grant this boon — She shall not quit thy sight } From
 grant this boon — I shall not quit thy sight }

morn to af - ter_noon — From af - ter_noon to night — From seven o'clock to two — From

two to e - ven_tide — From dim twilight to 'leven at night, From dim twilight to 'leven at night } She
 cresc.

CHORUS of MEN.

shall not quit thy side!

From morn to af-ter-noon— From
From morn to af-ter-noon— From

af-ter-noon to 'leven at night She shall not quit thy side!

af-ter-noon to 'leven at night She shall not quit thy side! 2nd Verse, PHŒBE, So

2. FAIRFAX.

With bro-therly read-i-ness, For my fair sis-

p

-ter's sake, — At once I an - swer

"Yes"— That task I un - - - der - - - take—

M

My word I ne - ver break — I free - ly grant that boon, — And

rall.

(Tenderly) sostenuto (Kiss.) (Kiss.)

I'll re-peat my plight— From morn to af - ter - noon— From af - ter - noon to night— From

p *un poco più lento*

pp rall.

* * *

(Kiss) (Kiss) Animato.

sev'n o-clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

* * *

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.

From morn to

f BASSES.

From morn to

cresc.

ff

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

b C

b C

b C

Andante.*Andante.*

1st & 2nd SOPRANOS.

The pri - s'ner comes to meet his doom; The

TENORS & BASSES.

The pri - s'ner comes to meet his doom; The



block, the heads - man, and the tomb. The fun - 'ral bell be - gins to
block, the heads - man, and the tomb. The fun - 'ral bell be - gins to



toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!



mer - cy.

May Heav'n have mer - cy.

May Heav'n have mer - cy.

en his ELSIE.
on his soul! Oh,

on his soul!

P Mer - cy, thou whose smile has shone So many a cap-tive heart up-
trem.

p

-on; Of all im - mured with in these walls, To-

day the ve - ry wor - thiest falls. Oh, Mer - ey, thou whose
 SOPRANOS.

Oh, Mer - ey, thou whose
 TENOR & BASSES.

Oh, Mer - ey, thou whose

smile — has shone So many a cap-tive heart up - on; — Of
 smile — has shone So many a cap-tive heart up - on; — Of
 smile — has shone So many a cap-tive heart up - on; — Of

all im - mured with in these walls The wor -
 cresc.

all im - mured with in these walls, The
 cresc.

all im - mured with in these walls, The
 cresc.

dim.

- - thiest, wor - - - thiest falls.
 ve - ry wor - - - thiest falls. Oh,
 ve - ry wor - - - thiest falls. Oh,

dim.

Oh, Mer - - cy.
 Mer - - cy, oh, Mer - - cy.
 Mer - - cy, oh, Mer - - cy.

*Doppio movimento
Allegro agitato*

FAIRFAX.

My lord! my lord! I

ff *f*

know not how to tell The news I bear! I and my
 comrades sought the pris'ner's cell— He is not
 there! He is not there! They sought the pris'ner's
 cell he is not there! As
 cell he is not there!

CHORUS.

R FAIRFAX 1st & 2nd YEOMEN.

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

hunt_ed high, We hunt_ed here, The man we sought with anx - ious care Had
 2nd YEOMAN.
 We hunt_ed low, We hunt_ed there-The man we sought with anx - ious care Had

GIRLS.
 Now,
 van_ish'd in _ to emp_ty air! The man we sought with anxious care Had vanish'd in to emp_ty air!
 van_ish'd in _ to emp_ty air! The man we sought with anxious care Had vanish'd in to emp_ty air!

by my troth, the news is fair, The man has vanish'd in - to

air. As es_cort for the pri.son.er They sought his cell, in du_ty bound; The
TENORS & BASSES.

As es_cort for the pri.son.er They sought his cell, in du_ty bound; The
FAIRFAX & 1st YEOMAN.

As es_cort for the pri.son.er We sought his cell, in du_ty bound; The
2nd YEOMAN.

As es_cort for the pri.son.er We sought his cell, in du_ty bound; The

double gratings op_en were, No pri.son.er at all they found, They hunt_ed high, They

double gratings op_en were, No pri.son.er at all they found, They hunt_ed low,

double gratings op_en were, No pri.son.er at all we found, We hunt_ed high, We

double gratings op_en were, No pri.son.er at all we found, We hunt_ed low,

hunt-ed here, The man they sought with anxious care Had
 They hunt-ed there— The man they sought with anxious care Had
 hunt-ed here, The man we sought with anxious care Had
 We hunt-ed there— The man we sought with anxious care Had

 van-ish'd in-to emp-ty air! The man they sought with anxious care Had vanish'd in-to emp-ty air!
 van-ish'd in-to emp-ty air! The man they sought with anxious care Had vanish'd in-to emp-ty air!
 van-ish'd in-to emp-ty air! The man we sought with anxious care Had vanish'd in-to emp-ty air!
 van-ish'd in-to emp-ty air! The man we sought with anxious care Had vanish'd in-to emp-ty air!

T LIEUTENANT.

(to WILFRED.)

As.tound-ing news! The pris - 'ner fled.

Thy life shall for-feit be in-

. & .

*

WILFRED.

- stead!

My lord, I did not set him free,

I hate the man my ri - val he!

LIEUT. (to WILFRED.)

Thy life shall for-feit be in -

MERYLL.

The pris - 'ner gone- I'm all a - gape!

dolce

- stead!

My lord,

Who could have help'd him to es - cape?

PHÆBE.

I did not set him free! In_deed I can't i_ma_gine who! I've no i_dea at all - have

DAME CARRUTHERS.

ELSIE.

you? Of his es_cape no tra_ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHÆBE & DAME CARRUTHERS.

In_deed I can't i_ma_gine who! I've no i_dea at all, have

POINT.

free! Oh! woe is you? Your an_guish sink! Oh, woe is

you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-

-tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

cresc. molto

TUTTI. *p*

Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

molto

*Allegro con molto brio.**ff PHÆBE & DAME C.*

All frenzied, frenzied with despair they rave, The grave is cheat-ed of its due. Who is, who think. LIEUTENANT.

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who
CHORUS. 1st & 2nd SOPHS.

All frenzied, frenzied with despair they rave, The grave is cheat-ed of its due. Who is, who
TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

All frenzied, frenzied with despair, they rave, The grave is cheat-ed of its due. Who is, who
Allegro con molto brio.

is the mis-be-got - ten knave Who hath con - triv'd this deed to do?

is the mis.be.got - ten knave Who hath con - triv'd this deed to do?

is the mis.be.got - ten knave Who hath con - triv'd this deed to do?

is the mis.be.got - ten knave Who hath con - triv'd this deed to do?

is the mis.be.got - ten knave Who hath con - triv'd this deed to do?

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or my vin - dic - tive an - ger

Lct search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

W

dread- A thou-sand marks, a thousand marks hell hand Who brings him here, a-live or

(L.)dread- A thou-sand marks, a thousand marks I'll hand Who brings him here, a-live or

drcad- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

dread- A thou-sand marks, a thousand marks hc'll hand Who brings him here, a-live or

dead, Who brings him here, a - live

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

sf *sf*

Rd.

or dead! A thou - sand

(L.) or dead! A thou - sand, thou -

or dead! A thou - sand

or dead! A thou - sand, thou -

Rd.

marks, a thou - sand marks, a - live, — a live or dead, a - live,-

(L.) - - - - sand marks, a - live, — a live or dead, a - live,-

marks, a thou - sand marks, a - live, — a live or dead, a - live,-

- - - - sand marks, a - live, — a live or dead, a - live,-

8.....

a - live or dead, Who brings him here, a - live, a - live

(L.) — a - live or dead, Who brings him here, a - live, a - live

— a - live or dead, Who brings him here, a - live, a - live

— a - live or dead, Who brings him here, a - live, a - live

8.....

No. 1.
PIANO.

sf
or dead!
sf
or dead!
sf
or dead!
or dead!

8.....

8.....

8.....

18577 P.W. *

END OF ACT I.

Act II.

CHORUS. SOLO.—(Dame Carruthers.)

Andante non troppo lento.

IANO.

18577

1st & 2nd SOPRANOS.

Night has spread her pall once more, And the pris - - 'ner still is

free: O - - pen is his dun - geon door, Useless his

dun - - geon key! He has sha - - ken

off his yoke— How, no mor - tal man can tell!

unis.

Shame—on lout - ish jail - or-folk—

Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

— nel!

Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward?

Bolt, bar, and key, Shackle and

.cord, Fetter and chain, Dungeon of stone, All are in vain—

Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye!

CHORUS. 1st & 2nd SOPRANOS.

Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free!

TENORS

Up and down, and in and out, Here and there, and round about; Ev'ry chamber, ev'ry house,

BASSES.

Up and down, and in and out, Here and there, and round about; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry outlet, ev'ry drain, Have we search'd, but all in vain, all in

Where a beetle black could creep, Ev'ry outlet, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye

vain!

Ev'ry house, ev'ry chink, ev'ry drain,

Ev'ry

vain!

Ev'ry house, ev'ry chink, ev'ry drain,

Ev'ry

ward? Night — has spread her

chamber, ev'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev'ry outlet Have we search'd, but all in vain!

p *Rd.*

* pall once more and the pris - 'ner still is free:

we. Whom do we ward? Whom do we ward?

f

Warders are we. Whom do we

Rd. * *Rd.* * *Rd.* *

No. 1

VOIC

PIAN

Dun-geon-door, He is free! He is
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is
 Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! He is free! He is free!— Pretty warders are ye!
 free! He is free! He is free!— Pretty warders are we!
 free! He is free! He is free!— Pretty warders are we!

* Ped. * Ped. * Ped. * Ped. *

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Nº 2.

SONG.—(Point.)

Allegro comodo.

VOICE.

PIANO.

1. Oh! a pri_vatebuf_foon is a
 2. If you wish to suc_ceed as a
 3. If your mas_ter is sur_ly, from
 4. Comes a Bish_op, may-be, or a
 5. Tho' your head it may rack with a

light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get ting up ear_ly (And tem_pers are short in the morn_ing;) An in_-
 sol_eumn D. D- Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 bil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be



morn to the night he's so joy - ous and bright, And he bubbles with wit and good -
all right for B would quite scan - da - lize C (For C is so ve - ry par -
- op - por - tune joke is e - enough to pro - voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un - der - stand prac - ti - cal
mo - py and flat-they don't fine you for that, If you're pro - per - ly quaint and a -



- hu - mour! He's so quaint and so terse, both in prose and in verse; Yet though
- ti - cular); And D may be dull, and E's ve - ry thick skull Is as
warn - ing. Then if you re - strain, he is at you a - gain, For he
jok - ing. If the jests that you crack have an or - tho - dox smack, You may
- mus - ing! Tho' your wife ran a - way with a sol - dier that day, And took



peo - ple for - give his trans - gres - sion, There are one or two rules that all
emp - ty of brains as a la - dle; While F is F sharp, and will
likes to get va - lue for mo - ney; He'll ask then and there, with an
get a bland smile from these sa - ges; But should they by chance, be im -
with her your tri - fle of mo - ney; Bless your heart, they don't mind-they're ex -

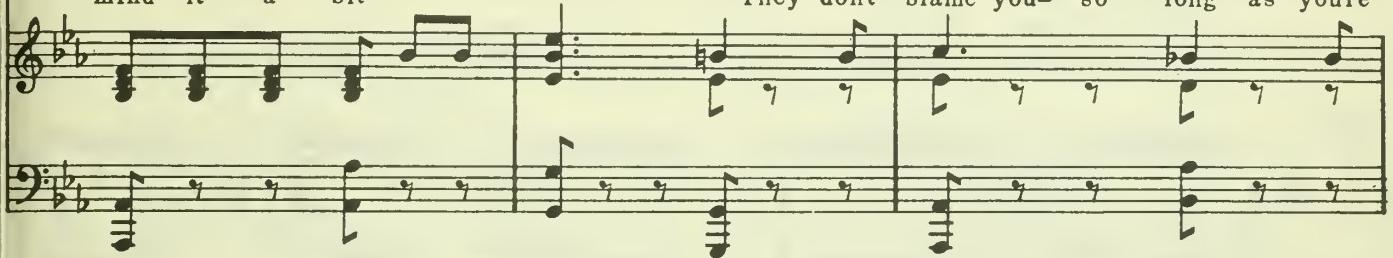


fa - mi - ly fools Must ob - serve, if they love their pro - fes - sion! There are
cry with a carp, That he's known your best joke from his cra - dle! When your
in - so - lent stare, "If you know that you're paid to be fun - ny?" It
- port - ed from France, Half - a - crown is stopp'd out of your wa - ges! It's a
- cceed - ing - ly kind- They don't blame you-as long as you're fun - ny! It's a





Must ob - serve, if they love their pro -
I have known that old joke from my
If you know that you're paid to be
Half - a - crown is stopp'd out of his
They don't blame you - so long as you're



N^o 3.

DUET.—(Point and Wilfred.)

Allegro vivace.

PIANO.

POINT.

1. Here-up-on we're both a-greed, All that we two Do a-gree to Well se-
 2. In-re-turn for my own part I am mak-ing Under-tak-ing, To in-

WILFRED.

1. Here-up-on we're both a-greed, All that we two Do a-gree to Well se-
 2. In-re-turn for your own part You are mak-ing Under-tak-ing, To in-

p

-cure by sol-lemn deed, To pre-vent all Er-ror men-tal. You on El-sie are to
 -struct you in the art (Art a-maz-ing, Won-der rais-ing) Of a jes-ter, jest-ing

-cure by sol-lemn deed, To pre-vent all Er-ror men-tal.
 -struct me in the art (Art a-maz-ing, Won-der rais-ing)

call With a sto _ ry Grim and go _ ry;
free. Proud po _ si _ tion_ High am _ bi _ tion!

How this Fair_fax died, and all I de -
And a live_ly one I'll be, Wag-a -

I to swear to!
Wag-a-wag-ging,

I to swear to!
Wag-a-wag-ging,

- clare to You're to swear to!
- wag-ging, Ne_ver flag-ging,

I de_clare to,
ne_ver flag_ging,

I de -
ne_ver

I to swear to, You de_clare to, I to swear to!
ne_ver flag_ging, Wag-a-wag-ging, ne_ver flag_ging!

- clare to, I de_clare to You're to swear to, I de_clare to!
flag_ging, Wag-a-wag-ging, ne_ver flag_ging, Wag-a-wag-ging!

Tell a tale of cock and bull,
Of con - vin - cing
 Tell a tale of cock and bull,
Of con - vin - cing

p

de - tail full! Tale _ tre - men - dous, Heav'n _ de - fend _ us!
 de - tail full! Tale _ tre - men - dous, Heav'n _ de - fend _ us!

What a tale _ of cock and bull! 1. 2.
 What a tale _ of cock and bull! bull! What a tale of

f *p*

N^o 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE. PIANO.

Free from his fetters grim—

Free to de - part;— Free both in life and limb—

In all— but heart! Bound to an un_knowm bride

For good and ill; Ah, is not one so tied— A

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pris - - 'ner still, A pris - 'ner still? Ah, is not one so
 tied A pris - 'ner still?

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free,

Of all the captive band— The saddest he!

cresc.

he, The saddest he!

Of all the captive band— The

dim.

dim.

p

rall.

sad-dest, saddest he!

colla voce

f

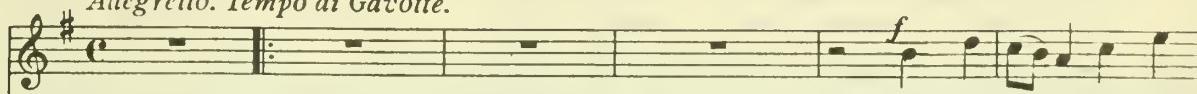
b'

Nº 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.

KATE.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

DAME CARRUTHERS.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.

*Allegretto. Tempo di Gavotte.**dim.*

wed-ded To a groom she'd ne-ver seen!
troll-ing: Mod-est maid and gal-lant groom!

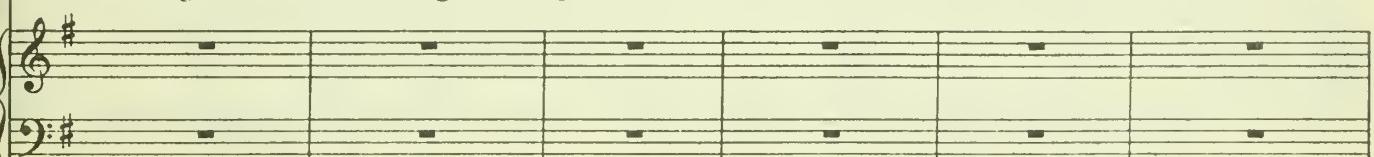
Groom a - bout to be be-
While the fun'-ral bell is

wed - ded To a groom she'd ne-ver seen! Ne - ver, ne - ver, ne - ver, seen! Groom a - bout to be be-
troll - ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun -'ral bell is

wed - ded To a groom she'd ne-ver seen! Ne - ver, ne - ver, ne - ver, seen! Groom a - bout to oe be-
troll - ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun -'ral bell is

wed-ded To a groom she'd ne-ver seen!
troll-ing: Modest maid and gal-lant groom!

Groom a - bout to be be-
While the fun -'ral bell is



dim.

-headed, In an hour on Tow-er Green!
toll-ing, Toll-ing, toll-ing, Bim-a - boom!

Groom in drear-y dun-geon
Mod-est maid-en will not

p.

-headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p.

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p.

-head-ed, In an hour on Tow-er Green!
toll-ing, Toll-ing, toll-ing, Bim-a - boom!

Groom in drear-y dun-geon
Mod-est maid-en will not

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though but sixteen year she

dy-ing, For a pret-ty maid - ensighing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

f

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though but sixteen year she

dy-ing, For a pret-ty maid-en sighing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

f

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though but sixteen year she

dy-ing, For a pret-ty maid-en sighing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

f

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though but sixteen year she

dy-ing, For a pret-ty maid-en sighing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

teen! Sev-en- sev-en-sev-en-teen!
 tomb! Tow-er tomb!

- - - - -

cresc.
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er
cresc. tomb!

Slower.
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er
dim. tomb!

cresc.
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er
dim. tomb!

cresc.
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er
dim. tomb!

Slower.

No. 6. SCENE.—(Elsie, Phœbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE. PIANO.

Hark! What was that, sir?

RECIT.

FAIRFAX. MERYLL.

Why, an ar-que-bus— Fired from the wharf, un-less I much mis-take. Strange—

and at such an hour! What can it mean?

p a tempo *cresc.*

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CHORUS.
TENORS.

Now what can that have been—

a shot so late at night,

E -

BASSES.

Now what can that have been—

a shot so late at night,

E -

Chorus (Tenors and Basses) music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves show eighth-note patterns. The lyrics "Now what can that have been— a shot so late at night, E -" are repeated. Measure numbers 3 and 3 are circled above the notes in both staves.

Chorus (Tenors and Basses) music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves show eighth-note patterns. The lyrics "-nough to cause af - fright! What can the por - tent mean?" are repeated. Measure numbers 3 and 3 are circled above the notes in both staves.

TUTTI.
SOPRANOS.

Are foe-men in the land? Is

Lon-don to be wreck'd?

What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

Tutti (Sopranos, Tenors, Basses) music. The top staff uses a treble clef, the middle staff uses an alto clef, and the bottom staff uses a bass clef. All staves show eighth-note patterns. Dynamics include *f* (forte) and *p* (piano). The bass clef staff includes markings $\#$, $\text{A}^{\#}$, $*$, $\text{A}^{\#}$, $*$, $\text{A}^{\#}$, and $*$.

dan-ger is at hand?
 Let us un - der-stand What dan-ger is at
 What are we to ex-pect? What dan-ger is at hand
 What dan-ger is at

sf

RECIT.
 hand!
LIEUT.
 Who fired that shot! At once the truth de-clare!
 hand!

RECIT.
fp

POINT.
 My lord 'twas he— to rash-ly judge for-
WILFRED.
 My lord, 'twas I— to rash-ly judge for-bear!

f
mf

Allegro con brio.

bear!

ff *p*

POINT.
WILFRED.

Or a spec_tre all ap-pal-ling—
Like a ghost his vi_gil keep-ing— I be—

pp

I should ra_ther call it crawling— He was crawling—
- held a fi_gure creeping— He was creeping— He was

Crawling! He was crawling— Crawling!
creeping,creeping— He was creeping— He was creeping,creeping— Not a

moment's hes-i-ta-tion-I my-self up-on him flung, With a hurried ex-clam-a-tion To his

dra-per-ies I hung; Then we clos'd with one an-other In a rough-and-tumble smother; Col'nel

Fair-fax and no o-ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel LIEUT. & Fair-fax and no o-ther, Col'nel MERYLL with BASSES.

Col'nel Fair-fax and no o-ther, Col'nel

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

POINT.

WILFRED.

It re - sem_bled more a struggle-

Af_ter migh_ty tug and tus_sle-

He, by

*p**pp*

Or by some in_fernal juggle-

I should

dint of stronger muscle-

From my clutches quickly slid_ing-

ra_ther call it slip_ping-

Or es _ cap_ing to the ship ping-

With the view, no doubt, of hid_ing-

With a

I'd de - scribeit as a shiver-

gasp, and with a quiv - er - Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.

It's e - noug - to make one shiv - er, With a gasp, and with a quiv - er, Down he

It's e - noug - to make one shiv - er, With a gasp, and with a quiv - er, Down he

WILFRED.

In - ge -

dived in - to the ri - ver, It was ve - ry brave of him!

dived in - to the ri - ver, It was ve - ry brave of him!

POINT.

I should

- nu _ i _ ty is catching; With the view my king of pleasing, Ar _ que _ bus from sen _ try snatching -

ra _ ther call it seiz _ ing -

With an ounce or two of lead I des _ patch'd him thro' the head! *TUTTI.*
CHORUS.

With an

With an

WILFRED.

I dis _ charg'd it without winking, Lit _ tle

ounce or two of lead He des _ patch'd him thro' the head!

ounce or two of lead He des _ patch'd him thro' the head!

p

POINT.

I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

TUTTI.
CHORUS.

He dis -

He dis -

POINT.

WILFRED.

I should

Like a stone I saw him sinking—

- charg'd it with-out winking, Lit-tle time he lost in think-ing!

- charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead.

Like a heavy lump of lead.

Like a stone, my boy, I said—

Like a

Like a heavy lump of lead.

stone, my boy, I said—

A ny - how the man is dead. Whether

R&d

stone or lump of lead!

TUTTI.
CHORUS. *cresc.*

A ny - how the man is dead, And whether stone or lump of lead, Ar-que -
cresc.

A ny - how the man is dead, And whether stone or lump of lead, Ar-que -

cresc.

*

R&d

- bus from sen-try seizing, With the view his king of pleasing, Ar-que - bus from sen-try seiz-ing, With the

- bus from sen-try seizing, With the view his king of pleasing, Ar-que - bus from sen-try seiz-ing, With the

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve - ry, ve - ry dead! And it
 view his king of pleasing, Wil-fred shot him thro' the head, And he's ve - ry, ve - ry dead! And it

stringendo

mat - ters ve - ry lit - tle whether stone or lump of lead, It is ve - ry, ve - ry certain that he's
 mat - ters ve - ry lit - tle whether stone or lump of lead, It is ve - ry, ve - ry certain that he's

stringendo

RECIT. LIEUT.

The riv - er must be dragged— No time be
 ve - ry, ve - ry, dead!

ve - ry, ve - ry, dead!

ff ff

f p RECIT.

lost, The bo - dy must be found, at a - ny cost. To this at -

- tend with-out un-due de - lay; So set to work with what dis-patch ye

a tempo

p a tempo animato

may! **TUTTI**
CHORUS.

Yes, yes, we'll set to work with what dispatch we may!

Yes, yes, we'll set to work with what dispatch we may!

Hail the va - liant fel low who Did — this

Hail the va - liant fel low who Did this

deed - of derring-do! Hon - ours wait on such an
 deed of derring-do! Hon - ours. wait on such an

sf

one; By my head, 'twas brave - ly done, 'twas
 one; By my head, 'twas brave - ly done, 'twas

brave - ly done! Now, by my head, 'twas bravely done!
 brave - ly done! Now, by my head, 'twas bravely done!

2d.

* * *

2d. (c) *

No. 7.

TRIO.—(Elsie, Phœbe, and Fairfax.)

Property of

BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP
ELSIE 2nd Version

Allegretto grazioso.

VOICE. If he's
FAIRFAX. 1st Verse.
A

Allegretto grazioso.

PIANO. *f* *p.s.f.*

made the best use of his time, — His twig he'll so care-ful-ly lime — That
 man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

ev - e-ry bird Will come down at his word, What - ev - er its plu-mage or clime. He must
 stu - dy all day, In me - tho-di-cal way, How to flat - ter, ca-jole, and per - suade He should

learn that the thrill of a touch May mean lit - tle, or . no - thing, or much; It's an -
 'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought -
 when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart -

— to be treat-ed as such. It is pure - ly a mat - ter of skill,— Which
 PHOEBE.

It is pure - ly a mat - ter of skill,— Which

of — a queen! It is pure - ly a mat - ter of skill,— Which

all may at-tain if they will — But ev - e-ry Jack, He must stu-dy the knack If he
 all may at-tain if they will — But ev - e-ry Jack, He must stu-dy the knack If he
 all may at-tain if they will — But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure of his Jill!
 wants to make sure of his Jill! If he wants to make sure of his Jill!
 wants to make sure of his Jill! If he wants to make sure of his Jill!

1. ELSIE 2.

If he's PHOE.BE.
 Then a

glance may be tim - id or free, — It will va - ry in might - y de-

p

- gree, — From an im - pu-dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des-pair is no

guide— It may have its ri - dic - u-lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've
rall.

It is
rall. *a tempo*
 tried! Ne - - ver be sure till you've tried! It is
 It is
colla roce *a tempo*
Qa *

pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But
 pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But
 pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his
 ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his
 ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure
 Jill If he wants to make sure, — of his Jill, But ev - ry
 Jill If he wants to make sure, — of his Jill, But ev - ry

of his Jill! sure of his Jill! If he
 Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he
 Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

f

study the knack If he wants to make sure of his Jill!
study the knack If he wants to make sure of his Jill!
study the knack If he wants to make sure of his Jill!

p

f

Nº 8.

QUARTET.—(Elsie, Phœbe, Fairfax, & Point.)

Allegretto grazioso.

ELSIE.

VOICE.

PIANO.

When a wooer goes a-wooing, Naught is truer than his

A musical score page featuring two staves of music. The top staff uses a treble clef and has lyrics: "When a wooer goes a-wooing, Naught is truer than his". The bottom staff uses a bass clef and includes dynamic markings like 'p' (piano) and slurs.

109.

FAIRFAX.

Maid-en blushing All his su-ing-Bold-ly blushing-Brave-ly covl Brave-ly

ELSIE.

Bold - ly blushing—

Brave-ly coy!

Oh, the

PHOEBE.

Oh, the

cov!

Bold-ly blush

ing—

Oh, the

POINT.

Oh, the happy days of do - - -

happy days of doing! Oh, the sighing and the suing! When a wooer goes a - wooing, Oh, the
 happy days of doing! Oh, the sighing and the suing! When a wooer goes a - wooing, Oh, the
 happy days of doing! Oh, the sighing and the suing! When a wooer goes a - wooing, Oh, the
 ing! —————— Oh, the sighing and the suing! When a wooer goes a - wooing, Oh, the
 sweets that ne - ver cloy!
 sweets that ne - ver cloy! When a brother leaves his sister For an.
 sweets that ne - ver cloy!
 sweets that ne - ver cloy!
 oth-er, Sis-ter weeps. Tears that trickle, Tear that blister 'Tis but mickle Sis-ter reaps! Tears that

ELSIE.

Oh, the

PHÆBE.

tric - - kle, Tears that blis - - ter-

Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the

doing and un - do -

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

- ing, ————— Oh, the sighing and the su-ing, When a brother goes a - wooing, And a



D

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jester is out-witted, Feelings

fester, Heart is lead! Food for fishes Only fitted, Jester wishes He was

dead! Food for fishes Only fitted, Jester wishes He was dead!

Oh, the doing and un - do-ing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un - do-ing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un - do-ing, Oh, the sighing and the suing, When a jes-ter goes a-

— Oh, the doing and un - do-ing, Oh, the sighing and the suing, When a jes-ter goes a-

-wooing, And he wishes he _____ was dead! E Oh, the doing and un -

-wooing, And he wishes he _____ was dead! p Oh, the doing and un -

-wooing, And he wishes he _____ was dead! p Oh, the doing and un -

-wooing, And he wishes he _____ was dead! p Oh, the doing and un -

do ing, Oh, the sighing and the su ing, When a jes ter goes a - wooing, And he wishes he —

do ing, Oh, the sighing and the su ing, When a jes ter goes a - wooing, And he wishes he —

do ing, Oh, the sighing and the su ing, When a jes ter goes a - wooing, And he wishes he —

do ing, Oh, the sighing and the su ing, When a jes ter goes a - wooing, And he wishes he —

dim.

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —



N^o 9.

DUET.—(Dame Carruthers and Sergeant Meryll.)

Allegro vivace e con brio.

PIANO.



DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo-ta-ry,Flushed with cap-ture,

Musical score for Dame Carruthers' vocal part, starting with a piano dynamic (p). The melody consists of eighth and sixteenth notes. The lyrics are: "Rap - ture, rap - ture! When love's vo-ta-ry,Flushed with cap-ture,"

Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri.vol - i - ty!

Musical score for Dame Carruthers' vocal part, continuing the melody. The lyrics are: "Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri.vol - i - ty!"

Rap - ture rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri.vol - i - ty

Musical score for Dame Carruthers' vocal part, concluding the section. The lyrics are: "Rap - ture rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri.vol - i - ty"

SERGEANT MERYLL.

Rapture, rap - ture! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

Of sat - an - i - ty, Court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty!

Dole - ful, dole - ful! Court - ing pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty!

DANE CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir - gin - i - ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is—her dow-er-y!

Joy-ful, joy - ful! Fate all flow-er-y, Bright and bow-er-y Is—her dow-er-y,

SERGEANT MERYLL.

Joy - ful, joy - ful! Ghast - ly, ghast - ly! When man, sor - row-ful, First - ly, last - ly,

Of to-mor - row full, Af - ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DANE CARRUTHERS.

Music score for "DANE CARRUTHERS." featuring two staves of music with lyrics. The music is in common time, key signature is B-flat major (two flats). The first staff uses a treble clef, and the second staff uses a bass clef. The lyrics are:

Joy - ful, joy - ful! Joy - ful, joy - ful!
 Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!
 Joy - ful, joy - ful! Joy - ful, joy - ful!
 Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!
 Cresc.
 Rap - ture, rap - ture! When love's vo - ta - ry,Flushed with cap - ture,
 Dole - ful, dole - ful! When hu - man - i - ty, With its soul full
 dim. p

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap - ture, rap - ture! Joy and jol-li-ty Then is pò-li-ty; Reigns frivoli-ty!

Dole - ful, dole - ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap - ture, rap - ture, Rap - ture, rap - ture,

Dole - ful, dole - ful! Dôle - ful, dole - ful!

2

Rap - ture, Rap - ture, rap

Dole - ful, Dole - ful, dol - - - - - *cresc.*

- ture, rap - - - - - ture! Joy and jol - li - ty, Then is

- ful, Dole - - - - - ful! Court - ing pri - vi - ty, Down de -

po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - - - - ture!

- cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - - - ful! - - - - -

FINALE—ACT II. (Tutti.)

Andante grazioso.

PIANO.

p

Pw * Pw * Pw * Pw * Pw *

1st & 2nd SOPRANOS.

Comes the pretty young bride, a -

- blush - ing, ti - mid - ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! -

1st SOPRANOS.

Brave is the youth to whom thy

2nd SOPRANOS.

Brave is the youth to whom thy

Pw * Pw *

lot thou art willing-ly link - ing!

lot thou art willing-ly link - ing!

Flow_er of valour is he - lov_ing as lov_ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

day: Take him, be true to him— Ten der his
 day; Take him, be true to him— Ten der his

Pd. *

due to him— Honour him,— honour him,— love

due to him— Honour him,— honour him,— love

Pd. cresc. * *Pd.* * *mf*

TRIO. ELSIE.
 — and o - obey! 'Tis said that joy in full per - fec - tion Comes on ly

PHOEBE.
 — and o - obey! 'Tis said that joy in full per - fec - tion Comes on ly
 DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on ly

dimin.

once_to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking
 once_to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking
 once_to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking

bit - ter we__ shall find. If this be so, and men say tru - ly, My
 bit - ter we__ shall find. If this be so, and men say tru - ly, Her
 bit - ter we__ shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed - With
 day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With
 day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim.

pp

- loyed, — un-al - loyed, This is my joy - - - day un - al - loyed!

- loyed, — un-al - loyed, This is her joy - - - day un - al - loyed!

- loyed, — un-al - loyed, This is her joy - - - day un - al - loyed!

rall.

a tempo

CHORUS.

rall.

a tempo

Yes, yes, With

f

rall.

p

a tempo

f

Moderato marziale.

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!

hap - pi - ness her soul is cloy'd This is her joy-day un - al - loyed!

Moderato marziale.

SOLO.
LIEUT.

Hold, pret-ty one! I bring to thee News—good or

ill, it is for thee to say.

Thy hus-band

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

ELsie.

day! No! no! re-call those words - it can-not be!

p

eresc. molto

PHOEBE & DAME CARRUTHERS.

Oh, day of ter - ror! Oh, day of ter - ror!

LIEUT, MERYLL & WILFRED.

Come, dry these un-be-com-ing tears, Most joy - ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPHS.

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

Ad.

ELsie.

PHOEBE & DAME.

The man to whom thou art al - lied

LIEUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror! Day of tears!

8

Re. * Re.

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art allied Ap-pears to claim thee as his

Day of ter - ror! Day of tears! Who is the

8

Re. * Re.

come thou to my side,
The man to whom thou art al - lied
bride,
Who is the man who in his pride
man who, in his pride

And claim me
Ap - pears to
The man to whom thou art al-lied Ap-pears to claim thee as his
claims thee
claims thee

8

2d.

*

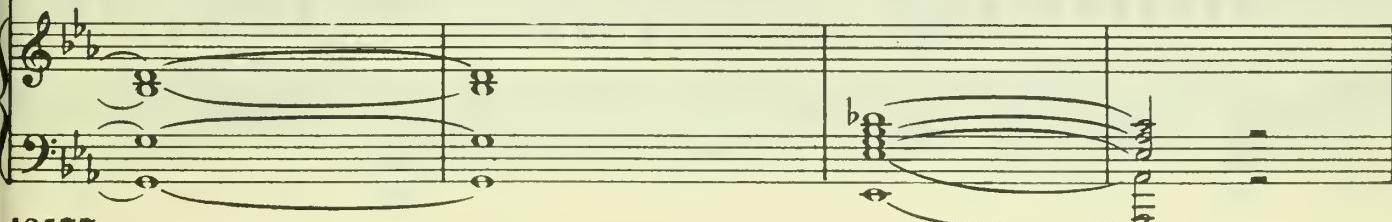
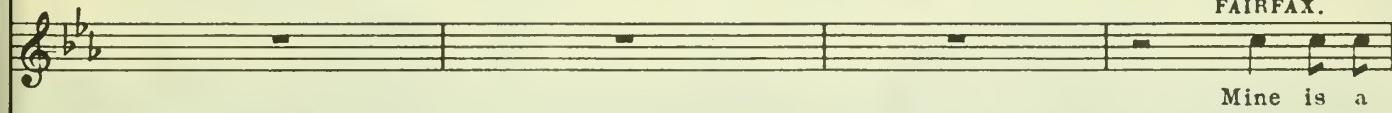
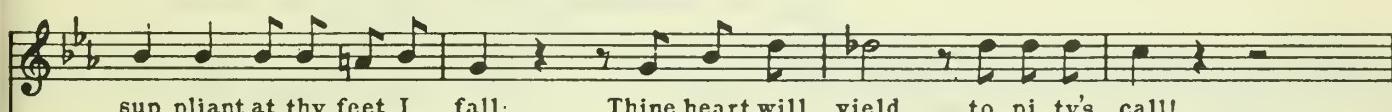
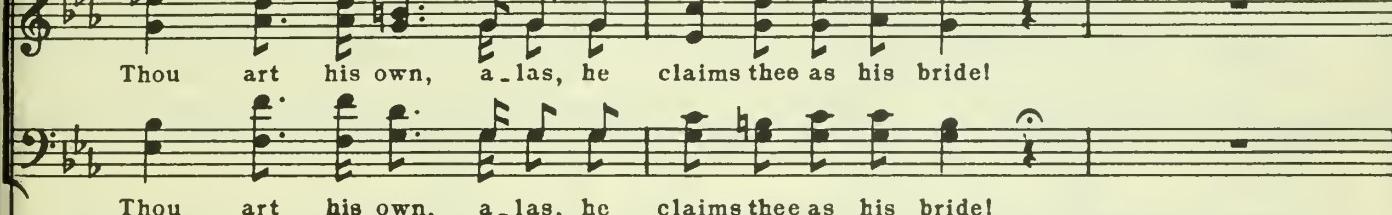
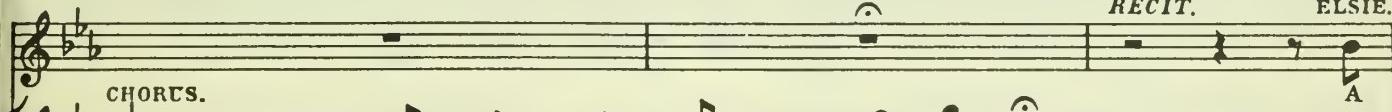
as thy lov-ing bride. Day of ter - ror! day of tears!
 claim thee as his bride. Day of ter - ror! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter - ror! day of tears!
 as his bride? Day of ter - ror! day of tears!

2d.

*

FAIRFAX. (*sternly*)

All thought of Leonard Merrell



heart of mas_sive rock, Un_moved by sen_timental shock!

CHORUS. *f*

Thy hus_band

Thy hus_band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leonard my loved one— come to me. They
he!

he!

Andante espress. e con moto. *Andante.*

dim. *p*

Rw. * *Rw.* *

bear me_hence a way! But though they take me

Rw. * *Rw.* *

18577

far from thee My heart is thine for aye! My
 * Ped. * Ped. *

bruised heart, My broken heart, Is thine, my own, for
 Ped. Ped. Ped. Ped.

aye! Is thine, — is — thine, — my —
 cresc. Ped. * Ped. * Ped. *

appassionato
 own, — is — thine, — for aye!
 dim. ff Ped. *

Un poco più vivo.

Sir, I o_bey, I am thy bride; But ere the fa_tal hour I said the say That
p

placed me in thy pow't, Would I had died! Sir, I o_bey! I am thy bride!

pp

*Allegro vivace e con fuoco.**ff*

FAIRFAX.

Leo - nard! My own!

ELSIE.

Ah!

With hap - pi - ness my soul is cloyed,

FAIRFAX.

With hap - pi - ness my soul is cloyed,

This is our joy - day un - al - - loyed! —

This is our joy - day un - al - - loyed! —

CHORUS.

Yest! yest! With hap - pi - ness their souls are cloyed, —

Yest! yest! With hap - pi - ness their souls are cloyed, —

This is their joy - day un - al - - loyed! —

With

This is their joy - day un - al - - loyed!

With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their
 hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their
 joy - - day un - al - loyed,
 joy - day un - al - loyed, un - - al - loyed!
 joy - day un - al - loyed, un - - al - loyed!

POINT.

Oh thought - less crew! Ye know not what ye

RECIT. (slower.)

rall.
 do! At - tend to me, and shed a tear or two - For
 rall.

A tempo I°

I have a song to sing, O!

CHORUS.

Sing me your song, O! *dim.*

Sing me your song, O! *dim.*

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the
 song of a merry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who
 sipped no sup and who craved no crumb, As he sighed for the love of a ladyel

18577 *Rw.* * *Rw.* * *Rw.* * *Rw.* *

Heigh - dy, Heigh - dy! Mis - e - ry me, lack-a-day-dec! He

Oo!

Pw.

*

* Pw.

* Pw.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

*

* Pw.

*

* Pw.

ELsie.

I have a song to sing, O!

ff [^] [^] [^] [^] ^{dim.}

What is your song, O! ^{dim.}

ff [^] [^] [^] [^]

What is your song, O!

p

ELsie.

It is sung with the ring Of the songs maids sing Who love with a love life -

Pd.

* Pd.

* Pd.

*

- long, O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord—but who

Pd.

* Pd.

* Pd.

*

dropped a tear At the moan of the mer-ry-man mop-ing mum, Whose soul was sad and whose

Pd.

* Pd.

* Pd.

* Pd.

*

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dyel

Pd.

* Pd.

* Pd.

*

* Pd.

*

1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a - day - dee! He

2nd SOPHS.

p 8 Oo!

TEN & BASS.

p Oo!

8. * 8. *

sipped no sup and he craved no crumb, As he sighed for the love of a la - dyel

PHOEBE & DAME C with ELSIE.

cresc. e animato.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a - day - dee! He

f 8 Oo!

f 8. * 8. *

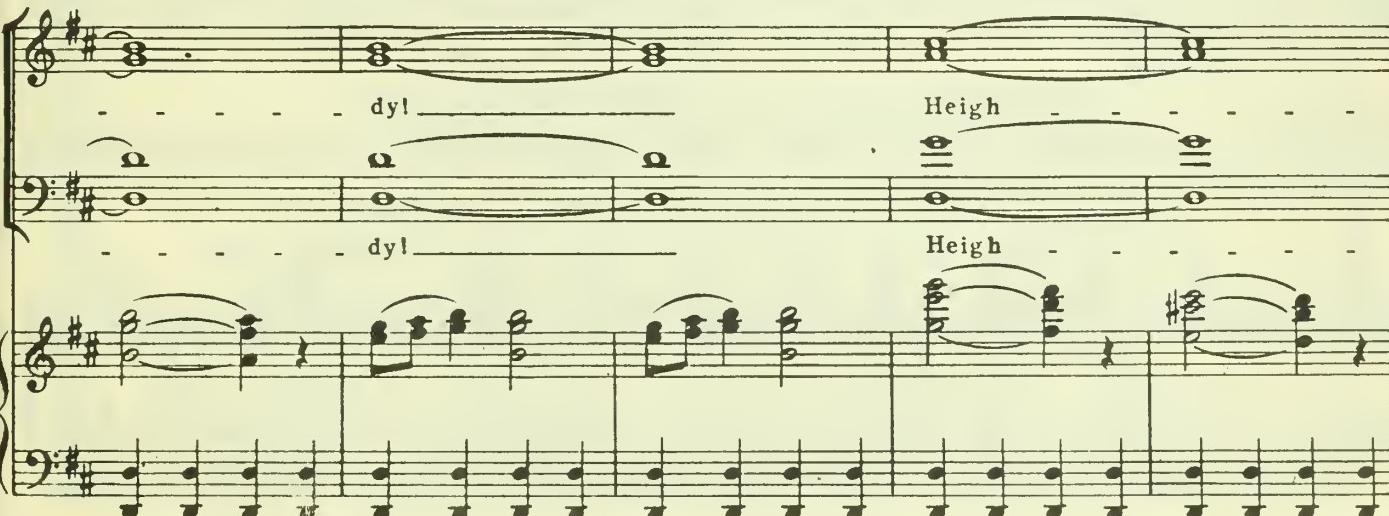
cresc. e animato.

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

*cresc.**cresc.**ff TUTTI.*

Heigh - - - - dy! Heigh - -
Heigh - - - - dy! Heigh - -

ff

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

dy! Heigh dy! Heigh

dy! Heigh

dy!

The Pirates of Penzance

WRITTEN BY

W. S. GILBERT



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